

THE ART INSTITUTE OF CHICAGO **Quarterly**



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Three Musicians by Léger. Collection Wright Ludington

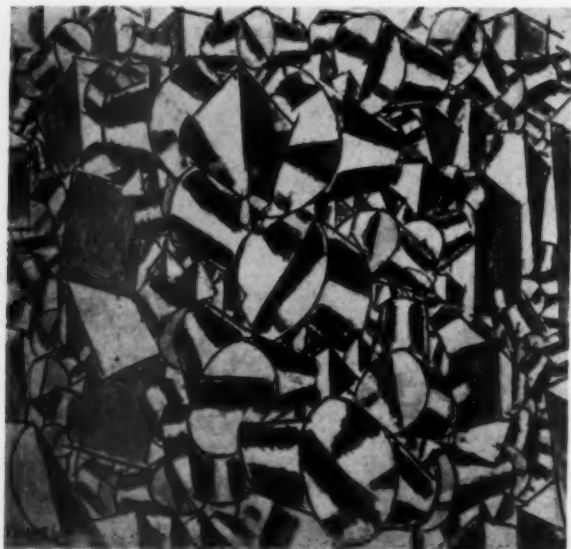
FERNAND LEGER

The Art Institute of Chicago on April 2 opens the first comprehensive American exhibition of the work of Fernand Léger, who along with Picasso, Braque and Matisse is often described as one of the four greatest artists working in France during the twentieth century. Noted in particular for his large bold canvases, Léger is the exponent *par excellence* of our scientific and mechanistic age. Though his permanent home is Paris, he has spent much time in America, a country where mass production, speeding trains, stainless steel and jazz music have afforded endless themes for his paintings.

Throughout his long development (Léger is over seventy) his main interest has been and still is centered on strong functional color, on magnified, isolated objects drawn from everyday life and on the most careful proportions. His is a gay and optimistic art, less concerned with psychological probings than with the visual brilliance of our machine age.

The current exhibition gives a full-scale survey of Léger's work, including not only a large proportion of his most famous paintings but in addition water colors, drawings, motion picture experiments, theatre, ballet and stained glass window designs, also ceramics and tapestries. Important loans from American collections and many well-known works never seen before in the United States, except in reproduction, have been invited from Europe: from France, Belgium, Italy, Sweden, Switzerland and Holland. Some few of these paintings are here reproduced with brief comments, in many cases by the artist himself.

Organized by The Art Institute of Chicago, this exhibition will travel to two collaborating museums, the San Francisco Museum of Art and The Museum of Modern Art in New York. A comprehensive catalogue with explanatory text accompanying each important painting has been written by Katharine Kuh who also selected the exhibition. Excerpts from the catalogue are included in this article.



The Seamstress. 1913. Lent by Galerie Rosengart, Lucerne, Switzerland

In 1913 a boldness which is to characterize much of Léger's work appears for the first time. The Seamstress, painted in broad areas of strong color, is concerned with massive ovals, cylinders and cubes, the entire design pulsating with white highlights typical of the artist's work during this particular year. Never a traditional Cubist, though often erroneously considered so, Léger's interest in motion is evident in this painting where overlapping curves move upward in an almost syncopated pattern, recalling Futurism more than Cubism.



The Card Players. 1917. Lent by Rijksmuseum Kröller-Müller, Otterlo, Holland

During the first World War Léger designed breech-blocks for guns and served as a stretcher bearer. The brutality, camaraderie and brilliance of mechanized modern battle fascinated him and reinforced his interest in hard forms and unrelenting surfaces. He completed *The Card Players* while recovering from having been gassed. Of these years he wrote, "... During those four war years I was abruptly thrust into a reality which was both blinding and new. I was dazzled by the breech of a 75 millimeter gun which was standing uncovered in the sunlight: the magic of light on white metal. This was enough to make me forget the abstract art of 1912-13. A complete revelation to me, both as a man and as a painter."

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The Readers. 1924. Lent by the Baroness Gourgaud, Yerres, France

Only a year ago Léger said, "One may consider the human figure not for its sentimental value but only for its plastic value. That is why in the evolution of my work since 1905 until now the human figure has remained purposely inexpressive." Though the surface of this canvas has been painted with tender luminosity, the two women remain sexless. Their necks rise like columns and their hair has the hardness of metal reflecting light. More integrated parts of a composition than individualized personalities, these figures are so impersonally handled, so classically devoid of emotion as to be almost denials of the human body.





Maquette for a Mural. 1938. Lent by Jean Masurel, Mouvaux, France

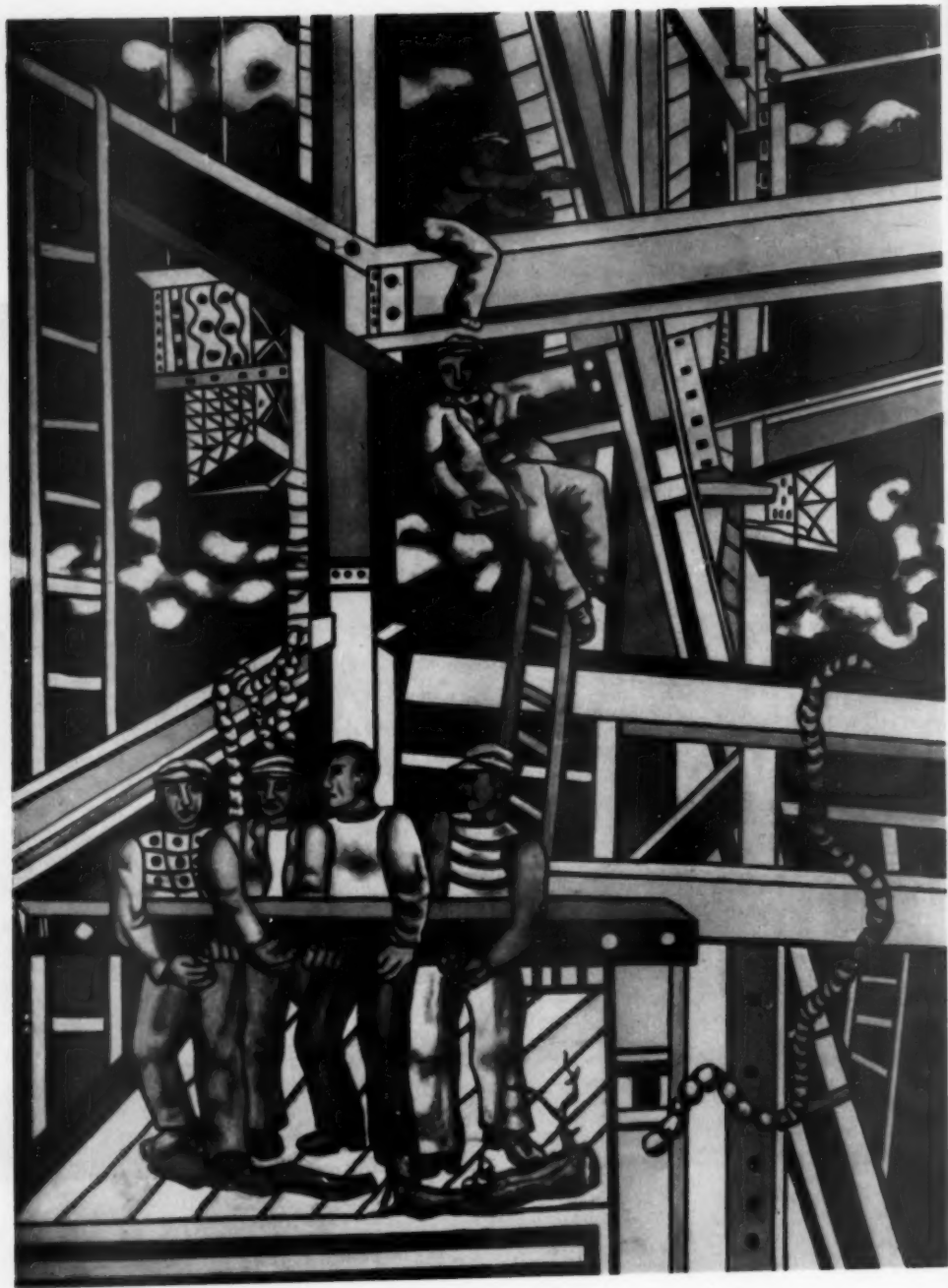
Because of early architectural training Léger, better than most artists, understands the problems of mural painting. He once said, "For myself I cannot see nowadays any justification for murals setting forth the major religious, military or social issues; these can be so adequately dealt with by books, the cinema and radio." In *Maquette for a Mural* the artist has used brilliant color, vertical movement and magnified details to suggest a landscape. Here he allows a few generalized leaf and cloud forms to substitute for a more traditional view of nature.



Leisure. 1944-49. Lent by the Musée National d'Art Moderne, Paris

Though Leisure was started in America, Léger did not finish this canvas until three years after he returned to France. The people, bicycles, birds and flowers on first view seem related to paintings done in the United States during the last war but, on further study, one finds a classicism typical of the artist's work prior to his visit. Because the color is strong and the light brilliant, memories of America are still present, but the rushing movement and centrifugal compositions of those years have vanished and in their place appears a more serene design, quiet, resolved and non-explosive. That Léger was aware of his return to French classicism is evident by his semi-ironic inscription paying tribute to David. He might also have included the name of Henri Rousseau, for this painting seems dedicated, at least in spirit, to the French bourgeoisie which the Douanier understood so well.





The Builders. 1950. Lent by the artist

"In *The Builders*," wrote Léger, "I tried to achieve the most violent contrasts by opposing minutely realistic human figures with clouds and metallic structures." The artist's most recent series of paintings grows out of European reconstruction after the war. Entranced by the hammering, welding and riveting which surrounded him wherever he traveled, he responded to this rebirth of hope and architecture with a group of drawings, water colors and paintings which he called *The Builders*. It was inevitable that he should be attracted by the beauty of unfinished steel structures and consistent that he should contrast these open geometric shapes with the same solid, anthropomorphic clouds which distinguish many of his early paintings. In addition to contrasting human and geometric forms, a problem Léger has always enjoyed, he also is concerned here with implications of growth and suggestions of limitless space.



Portrait of a Man by Frans Floris, 1516-1570. The Samuel P. Avery Fund

IN A MINOR KEY

No one who has spent any time in European museums has failed to notice a striking difference between their picture galleries and ours. Where American museums are tending to become more and more collections of "masterpieces," some real, some dubious, those abroad continue to hang work by both the famous and the obscure. The quick American visitor is sometimes annoyed by what he regards as a lack of discrimination. Who wants

to see Titians interspersed with Schiavones or a Colijn de Coter hanging next to a Roger van der Weyden? And who has ever heard of such shadowy figures as "The Master of the Virgin Among the Virgins" or "The Dido Master"? Wouldn't it be better to sweep out these nonentities and display only the biggest and the greatest and the best known? Shouldn't our souls, in the grandiose words of Anatole France, be allowed to "wander at leisure among masterpieces"?

One cannot deny that in the history of painting there are certain islands visible above the common sea. Usually these works have long been recognized for what they are: the greatest and most profound expression of man's spirit in art. Without them civilization and the history of human values would be infinitely poorer. But we must remember that even in this apparently undisputed area, there are constant and subtle revisions. Some of these islands continually rise or sink in public favor. A hundred years ago Murillo's Immaculate Conception was considered a pinnacle of art. Today we accept it, if we do at all, as a somewhat sentimental expression of religiosity. Four decades back, Piero della Francesca's majestic frescoes of the Legend of the True Cross were by-passed in favor of Benozzo Gozzoli's pretty walls in the private chapel of Cosimo de' Medici. As Alfred Barr recently remarked, "Today's masterpiece may become tomorrow's bore."

Modern study and "scientific" criticism have further destroyed our faith in absolute judgments. When it can be demonstrated that a painting long-enthroned as a major work is only a later copy of the original, or when a canvas associated for years with a great master is suddenly proved to be by his pupil, our concept of what makes a masterpiece is challenged. We need not be so cynical as to define it as "a heavily varnished gold-framed picture costing at least \$100,000," but we may question a growing American tendency to limit our collections to well-known and expensive names. By doing so we not only distort the history of

art and eliminate the history of taste but we prevent the public from enjoying many different kinds of experiences in our galleries.

While the aim of the Art Institute must constantly be the improvement of its collections, such improvement does not take place only through buying celebrated paintings. There appear from time to time excellent works which must be called minor. Some of these cry for acquisition. I am not speaking here of lesser canvases by the masters; these form a special category. Like Corot's tender little Italian landscape of Santa Trinità dei Monti or Delacroix's vibrant study for *The Lion Hunt*, these pictures, though smaller than more ambitious canvases by Corot and Delacroix already in the Institute, are touched by the artist's genius; they are large concepts in small format and prized as such. They help to multiply the facets by which a great painter is understood.

Five quite different paintings have recently entered the museum. They are distinctly "minor" in that their painters do not belong to the select company of the great. They will certainly never be hailed in the press. No post cards nor color prints nor picture books will glorify them and they will not appear in the inventory of Art Institute "treasures."

These five have certain characteristics in common. The minor picture is apt to be modest, not only in size but in idea. These five artists were not over-ambitious; they did not try to expand their vision beyond its natural scale. All of them painted during periods when overwhelming masters lived and worked beside them. They refused to be overwhelmed. They lack, by comparison, great intellectual content and the deepest emotions. But they are unfailingly honest and their pictures ring true. Their security allowed fresh approaches to nature; looking carefully round them they painted with a sense of personal discovery and with a distinguished touch. Because their works were often hung high in old palaces or hidden in the dark corners of private galleries, they are apt to be

in better condition than more famous examples. Over the centuries they have not been disfigured by restoration.

It is significant that of the five painters here shown, one is unknown, one is uncertain, one is barely mentioned in the literature of art and the remaining two were of secondary appeal during their lives. But significant, too, is the fact that these paintings have come down to us. Where thousands of other pictures have been liquidated these have survived, not through name or reputation, but through intrinsic qualities.

The earliest is a small, vivid sixteenth century portrait of a young man, painted on panel and framed in a charming inlaid frame of its day. The name of the Flemish artist Frans Floris has been proposed as its author. There is much to recommend such a suggestion. Floris was one of a group of Northern painters born round 1520 who went to Italy and felt the full impact of the Renaissance. Trained in realism he was prepared to render the human face with a map-like fidelity; he was ready to ornament the costumes of his sitters with patterns of bright color and to cast a somewhat glassy envelope of light over the whole picture. But a more modern approach met him in Rome and Venice. He found Italian art interested in deeper problems of form and atmosphere; a new sobriety and mannered elegance were at hand. Our portrait shows this struggle between the realism of the North and the formalism of the South. And surely this is a self-portrait. The placing of the head, the intense quality of the gaze, the devastating desire to probe deep into personality—these are the marks of an artist looking into himself as his hand sets down every detail, no matter how unflattering. If this is Floris it is Floris young and still unformed. Later he would return to Flanders to paint huge, somewhat awkward, mythologies and religious scenes which lack the troubled sincerity of this early work.

Over a century later Adriaen van der Spelt, a distinctly minor Dutchman, lovingly ar-

ranged a wreath of flowers against a stone arch and painted it with an almost simple-minded delight in color and texture. Van der Spelt is a link in a long chain of Northern flower painters and he is often uninspired. But this painting on panel is distinguished by a surprising idea. The flowers are conceived as a painting of flowers with a "real" curtain, pulled partly across, of the kind that was used to protect pictures from the sun. Such a scheme was intended to fool the eye and so expertly rendered is the passage of the curtain that more than one visitor has been tempted to see if it works. Artistically, the lovely blue of

this area is a great success. It not only plays against the delicate colors and shapes of the flowers but creates an illusion of deeper space. It shows that Van der Spelt was aware of the blue of Delft artists like Vermeer and de Hooch who used cool variations of blue and silver to build their far more profound compositions.

One of the most unsuspected developments in landscape painting in Italy was the sudden popularity in eighteenth century Venice of the *veduta* or view of that fantastic city. The high practitioners of the *veduta* were, of course, Canaletto and Francesco Guardi, the latter now brilliantly represented in the Institute

Flowers and Blue Curtain, 1658, by Adriaen van der Spelt. Wirt D. Walker Fund





Santa Maria della Salute, Venice, 1750, by Jacopo Michele Marieschi. Charles H. and Mary F. S. Worcester Collection

through the acquisition of his canvas of Santa Maria della Salute. So far we lack a Canaletto and this we greatly need. We may be consoled, meanwhile, with Marieschi's canvas of the same church which Guardi painted. As a lesser artist, Marieschi is more conventional in composition. The Salute, with its strange architecture, is seen face on and the whole plan of the picture somewhat resembles a painted stage set. Within its limits, however, the scene is exquisitely rendered. Like Canaletto, whom he imitates, Marieschi builds his picture through a delicate structure of line. These lines enclose or become overlaid with minute strokes of color, rendering the surfaces of stone and marble and even the scalloped waves of the canal. Light, the silvery light of Venice, pervades the entire picture. All

this might grow static to the point of deadness were it not for a foreground, peopled with bright and lively figures. Antonio Morassi believes that this ballet of rococo personages is the work of Gian Antonio Guardi, the elder brother of the greater Francesco, who is known to have collaborated with Marieschi.

In eighteenth century French chateaux or in Paris drawing-rooms and in provincial galleries, one occasionally comes across portraits, chiefly in pastel, by Perronneau. It is ironic that they are promptly overshadowed by the brilliant counts and princesses of Perronneau's successful rival, Quentin De La Tour. Perronneau's sitters seem to suffer from a sense of their creator's own failure at Court; men and women of an age of artifice, they shrink away from De La Tour's hard,



Le Marquis de Puente-Fuerte, 1761, pastel by Jean-Baptiste Perronneau. Robert A. Waller Fund

external polish; they appear reflective or delicately troubled. But as characterizations Perronneau's portraits seem, by today's standards, to go deeper. They show less of the general psychology of the period and more of the individual. His touch in pastel, elusive and fine, his peculiar range of muted color and pale flesh-tones identify him as a master, even if a minor one. He is fully aware that beneath these satin coats and diamond decorations a new disturbing sensibility is at work, the sensibility of Jean Jacques Rousseau and the Revolution. In some ways Perronneau is the Watteau of portrait painting. He has the same touch of exquisite melancholy and in delicacy of effect only his contemporary, Gainsborough, can equal him.

The pastel portrait of the Marquis de Puente-Fuerte shows us the keenness of his psychology. The Marquis was the Spanish Ambassador at the Hague and Perronneau

has completely realized the Spanishness of his character: its pride, its remoteness, its external elegance. Beyond this he has emphasized the man through the bulk of his figure and the details of his heavy face, preserving at the same time an atmosphere of those court circles in which the Marquis moved. Is it only a chance resemblance or does such a portrait foretell the early Goya, who like Perronneau, honored the outward trappings of the Duke of Alba while peering into his soul?

By comparison, the last of the five pictures (*Portrait of a Young Lady*) springs from a humbler world. Nothing is known of its history except that it was found in a little town in upper New York state and that presumably it is American and painted between 1830-1840. I say presumably for such a picture is hard to place. It is painted in oils on a wood panel that might have been sawn in Europe as easily as in New England. This is the type of picture once ignored as "provincial," now wrongly called "primitive" and avidly collected. Self-taught, the artist probably was; he seems to have been one of those "limners" who in the innocent days of the last century traveled from spot to spot, setting down faithfully the features of our ancestors. His means were few, his artistic contacts, brief, but here at least this one anonymous artist has designed his portrait with a sensitive eye. There are other heads of this period in America to compare with it but none that I know of with the same control of delicate drawing and modeling. The young woman looks out at us with an almost defenseless candor. Details like the scarf, the comb, the ear, are those little discoveries made along the way by a truly gifted original artist in front of nature. Usually such portraits are highly stylized; the figure appears imprisoned in a few lines or flat masses. But this one avoids the usual stiffness. Perhaps, after all, we have here the work of a minor French or German-born artist, trained abroad and vaguely conscious, from far away, of a greater tradition.

DANIEL CATTON RICH



Portrait of a Young Lady, American School about 1830. Art Institute of Chicago Purchase Fund



Visitors enjoying al fresco luncheon in McKinlock Court at the Art Institute last summer. This popular out-of-door restaurant will open again on June first.

Exhibitions

Fernand Léger: A Survey of his Art

This comprehensive American exhibition of the art of Fernand Léger was organized by The Art Institute of Chicago in collaboration with the San Francisco Museum of Art and The Museum of Modern Art in New York.

East Wing Galleries: April 2-May 17

Exhibition of Drawings from PUNCH

Representative drawings by the British cartoonists who have made PUNCH famous

Blackstone Hall: April 1-April 30

The Society of Typographic Arts

Annual exhibition of this important Society's best work in typography, layout, printing and book-making.

Gallery 11: Through May 3

Both Sides of American Art

An explanatory exhibition showing how American art borrows from foreign sources and then incorporates these influences into new and native forms.

Gallery of Art Interpretation: Indefinite

Gordon Parks

A retrospective exhibition of photographs including scenes of the Arctic Circle, Paris fashions, Harlem slums, Southern share-croppers and Pittsburgh steel workers.

Gallery 5B: Through May 1

Landscape Prints

Woodcuts by leading Japanese artists of the nineteenth and twentieth century.

Gallery H5: Through April 19

Paintings by Tseng Yu-ho

One of the most outstanding Chinese artists today, painting in the traditional and classical manner.

Gallery H9: July 15–September 1

German Prints Before 1500

A selection of the finest prints of the first century of print making in Germany, including brilliant and rare examples of engravings and woodcuts from the Art Institute's collection.

Gallery 17: Through May 31

The Society for Contemporary American Art Exhibition

This thirteenth annual exhibition is made up of paintings and sculpture selected by members of the Society.

East Wing Galleries: June 2–June 28

American Folk Art—Children's Furniture and Toys

Exhibition of American Folk Art from the Elizabeth R. Vaughan Bequest.

Gallery G8: Indefinite

Accessions in Photography Department

Exhibition of acquisitions in the photography department: gifts and purchases made possible through a fund set up by Mrs. Stuyvesant Peabody in memory of her late husband, including photographs by Berenice Abbott, Ansel Adams, Harry Callahan, Arnold Genthe, Yousuf Karsh, Sanford Roth "Weegee," Brett Weston and Edward Weston.

Gallery 5B: May 15–July 1

Edward and Louise B. Sonnenschein Collection of Archaic Chinese Jades

Long famous in this country and abroad, The Edward and Louise B. Sonnenschein Collection of Archaic Chinese Jades was built up by the donors with the definite purpose of presentation to our museum.

Gallery M1: Indefinite

English Delftware of the Seventeenth and Eighteenth Century

This is a special loan exhibition from the collection of Dr. and Mrs. Warren Baker and is the first comprehensive showing in Chicago of this type of early English pottery, painted in blue and polychrome on an opaque white glaze.

Gallery G15: Indefinite

Carlotta Corpron

Abstract photographs by Carlotta Corpron, pioneer in abstract photography during the past three decades and now a teacher at Texas State College for Women, Denton, Texas.

Gallery 5B: July 15–September 1

Eliot Porter

Thirty-five photographs in color of mountains, flowers, and views of the West by Eliot Porter. This is the first exhibition of color prints to be shown in the Art Institute's Gallery of Photography.

Gallery 5B: September 15–November 1

Exhibition of Japanese Painting and Sculpture

The greatest collection of Japanese paintings and sculpture ever to leave Japan. Ninety-one celebrated treasures from ancient temples at Nara and Kyoto as well as famous works of art from public and private collections which include objects from the Emperor's private collection. This exhibition is sponsored by the Government of Japan.

East Wing Galleries: September 15–October 15

MEMBERS' CALENDAR

TUESDAY 11:00 A.M. Survey of Art 11:55 A.M. The Key to Our Treasures 2:00 P.M. Members' Studio <i>Mr. Buehr</i> 5:45 P.M. Adult Sketch Class <i>Mr. Osborne</i>	APRIL 7 17th-18th Century French Painting <i>Helen Parker, Gallery 27</i> Pastel Painting Demonstration <i>George Buehr, Gallery 27</i> Members' Studio Adult Sketch Class	APRIL 14 Delacroix versus Courbet <i>Helen Parker, Gallery 28</i> Corot Techniques Demonstration <i>George Buehr, Gallery 28</i> Members' Studio Adult Sketch Class	APRIL 21 Léger <i>Helen Parker, Gallery 28</i> Léger Domain talk <i>George Buehr, Gallery 28</i> Members' Studio (final) Adult Sketch Class	APRIL 28 Léger and Impressionism <i>Helen Parker, Gallery 28</i> Léger Domain talk <i>George Buehr, Gallery 28</i> Members' Studio (final) Adult Sketch Class
FRIDAY 10:00 A.M. Adult Sketch Class <i>Mr. Buehr</i> 12:15 P.M. Current Exhibition Promenades 2:00 P.M. Art Through Travel or Art Appreciation 2:00 P.M. Members' Studio <i>Mr. Buehr</i> 2:00 P.M. Design Class <i>Miss Spears</i> 6:30 P.M. Art Through Travel or Current Exhibition Promenades	APRIL 10 Adult Sketch Class Léger Exhibition <i>Dr. Watson, East Wing Galleries</i> The Story of Spanish Painting <i>Dr. Watson</i> Members' Studio Design Class Léger Exhibition <i>Dr. Watson, East Wing Galleries</i>	APRIL 17 Adult Sketch Class Léger Exhibition <i>George Buehr, East Wing Galleries</i> Capri to the Dolomites <i>Dr. Watson</i> Members' Studio Design Class Capri to the Dolomites <i>Dr. Watson</i>	APRIL 24 Adult Sketch Class Léger Exhibition <i>George Buehr, East Wing Galleries</i> Léger's Contemporaries <i>Dr. Watson</i> Design Class (final) Léger Exhibition <i>George Buehr, East Wing Galleries</i>	MAY 1 Adult Sketch Class Léger Exhibition <i>Dr. Watson, East Wing Galleries</i> The Alps to the Danube <i>Dr. Watson</i> The Alps to the Danube <i>Dr. Watson</i>
SATURDAY 1:10 P.M. The Raymond Fund Classes for Children <i>Mr. Osborne</i>	APRIL 11 Count on Me	APRIL 18 Celebration	APRIL 25 Don't Miss This	MAY 2 The Alps to the Danube
SUNDAY 3:00 P.M. Art Through Travel	APRIL 12 Capri to the Dolomites <i>Dr. Watson</i>	APRIL 19 Capri to the Dolomites <i>Dr. Watson</i>	APRIL 26 The Alps to the Danube <i>Dr. Watson</i>	MAY 3 The Alps to the Danube <i>Dr. Watson</i>

APRIL 28 Planet and Impressionism <i>Helen Parker, Gallery 30</i> Main Hall Life Demonstration <i>George Buehr, Gallery 35</i> Adult Sketch Class	MAY 5 Renoir <i>Helen Parker, Gallery 31</i> Impressionist Handling II <i>George Buehr, Gallery 31</i> Adult Sketch Class	MAY 12 Degas <i>Helen Parker, Gallery 32 (final)</i> American Impressionism <i>George Buehr, Gallery 26 (final)</i> Adult Sketch Class (final)
MAY 1 Adult Sketch Class Our Moderns <i>Dr. Watson, Gallery 39</i> The Alps to the Danube <i>Dr. Watson</i>	MAY 8 Adult Sketch Class Our Moderns <i>Dr. Watson, Gallery 40</i> Where Do We Go From Here? <i>Dr. Watson</i>	MAY 15 Adult Sketch Class (final) A Year's Review <i>Dr. Watson</i> Milan and the Italian Lakes <i>Dr. Watson</i>
The Alps to the Danube <i>Dr. Watson</i>	Our Moderns <i>Dr. Watson, Gallery 40</i>	Milan and the Italian Lakes <i>Dr. Watson</i>
MAY 2 Plots and More Plots	MAY 9 Happy Ending	MAY 16 Summer Painting
MAY 3 The Alps to the Danube <i>Dr. Watson</i>	MAY 10 Milan and the Italian Lakes <i>Dr. Watson</i>	MAY 17 Milan and the Italian Lakes (final) <i>Dr. Watson</i>

Art Institute Lecturers:

Dudley Crafts Watson, Helen Parker, George Buehr, Addis Osborne

Notes:

Special Summer Sketch Class for Children of Members will be held for children aged 6 to 16 on Tuesday mornings from 10 to 12 noon, June 30, July 7, 14, 21, 28 and August 4. Sketching materials available for 10 cents. No registration is necessary.

At the *Adult Sketch Classes* on Tuesdays at 5:45 to 7:30 P.M. and on Fridays at 10 to 12 noon, sketching material is available for 15 cents.

The Members' Studio Classes in painting, George Buehr instructor, will be resumed the last week in September. Tuition is \$10 for 14 lessons, either Tuesday or Friday afternoons. Each class will be limited to 50 Members. Registration after September 15.

The Silk Screen and Design Classes for Members, Ethel Spears instructor, will be resumed in the fall if a sufficient number of Members responds. Tuition for the *Silk Screen Class* on Monday mornings is \$25 for 12 lessons. Tuition for the *Design Class* on Friday afternoons is \$15 for 12 lessons.

Art for Daily Living, the Monday series of lecture demonstrations on art applied to home surroundings begins Monday, September 28, at 2 P.M. and will be repeated at 6:30 P.M. This series will cover room arrangements, interior design, new schemes for space and labor saving, modern lighting, new textures and fabrics and the influence of color. Completed room settings will often be shown and many of today's outstanding designers and producers will participate in the programs.

THE DEPARTMENT OF EDUCATION

Helen Parker, Head, offers gallery tours and lectures by appointment for schools, groups and individuals.

The Florence Dibell Bartlett Series of ADVENTURES IN THE ARTS this spring will be devoted to the general heading of ART AND THE SPIRIT OF TIMES PAST AND PRESENT, a consideration of art as a reflection of the thought and aspirations of peoples and periods, leading to a more understanding way of "seeing." The series will be interrupted at intervals with a travel talk.

All lectures are by Helen Parker. Free to the public in Fullerton Hall Thursdays at 6:30 P.M.

- April 2 The Renaissance: Architecture
- April 9 The Renaissance: Sculpture
- April 16 The Renaissance: Painting
- April 23 Let's Visit South America
- April 30 The Baroque in Art
- May 7 The Nineteenth Century in Art
- May 14 Starred in my Personal Baedeker I
- May 21 Starred in my Personal Baedeker II



Portrait, 1935. Ink drawing by Fernand Léger. Lent to the Léger exhibition by Mme. Marie Cuttoli, Paris

GOODMAN THEATRE

Members' Series

Federico Lorca is regarded today not only as the outstanding Spanish dramatist but as one of the greatest of all contemporary playwrights. The April production in the Series is Lorca's *Blood Wedding*, a play both dramatically powerful and delicately lyrical. It will open on Friday, April 17, playing nightly except Mondays, through May 2, with a matinee on Thursday, April 30.

The final production of the season will be S. N. Behrman's *The Second Man*. Behrman is considered the leading writer of comedy in the American theatre and *The Second Man* is an outstanding example of his skill. The play will open on Friday, May 8, playing nightly except Mondays, through May 24, with a matinee on Thursday, May 21. Members are reminded that the curtain rises at 7:30 P.M. on Tuesday nights.

Children's Theatre

The fourth production will be *The Emperor's New Clothes*, a play so loved by children that it has been translated into several foreign languages, even Chinese, and has been performed in many countries. The play will open on April 4 and will be performed on Saturday and Sunday afternoons through May 24. There will be a Saturday morning performance on May 9, at 10:30.

NOTES

Al Fresco Luncheons

From June first until Labor Day the Art Institute Cafeteria will serve luncheons and refreshments in the garden of McKinlock Memorial Court, Mondays through Saturdays from 11 A.M. until 4 P.M.

Glee Club Concerts

The final concert of the sixteenth season of the Glee Club of the School of the Art Institute, a mixed chorus of seventy-five voices, will be given on Wednesday, June 3, and Sunday, June 7, at 3:15 P.M. in Blackstone Hall. Earl Mitchell is the accompanist and the conductor is Charles Fabens Kelley.

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